

Protest The Aesthetics Of Resistance

The Aesthetics of RuinsThe Aesthetics of Everyday LifeThe Aesthetics Of Human EnvironmentsAesthetics of Everyday LifeThe Aesthetics of AtmospheresThe Aesthetics of VideogamesThe Extraordinary in the OrdinaryThe Aesthetics of OrganizationThe Aesthetics of DesignThe Aesthetics of DiscipleshipThe Aesthetics of LandscapeArt and ChristhoodThe Aesthetics of DressAesthetics of CareMarginal Modernity:The Aesthetics of Dependency from Kierkegaard to JoyceThe Aesthetics of Imagination in DesignThe Aesthetics of Engineering DesignArt ScentsThe Extraordinary in the Ordinary Robert Ginsberg Andrew Light Arnold Berleant Curtis L. Carter Gernot Böhme Jon Robson Thomas Leddy Stephen Linstead Jane Forsey Adrian Coates Steven C. Bourassa Guy Willoughby Ian King Yuriko Saito Leonard Lisi Mads Nygaard Folkmann Fred Ashford Larry Shiner Thomas Leddy

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this book constructs a theory of ruins that celebrates their vitality and unity in aesthetic experience its argument draws upon over 100 illustrations prepared in 40 countries ruins flourish as matter form function incongruity site and symbol ruin underlies cultural values in cinema literature and philosophy finally ruin guides meditations upon our mortality and endangered world

this collection explores the aesthetic qualities of human relationships sports taste smell food and natural and built environments

the aesthetics of human environments is a companion volume to carlson s and berleant s the aesthetics of natural environments whereas the earlier collection focused on the aesthetic appreciation of nature the aesthetics of human environments investigates philosophical and aesthetics issues that arise from our engagement with human environments ranging from rural landscapes to urban cityscapes our experience of public spaces such as shopping centers theme parks and gardens as well as the impact of our personal living spaces on the routine activities of our everyday life are discussed in terms of their aesthetic value and the nature of our aesthetic appreciation this volume will appeal to any reader concerned about the aesthetic quality of the world in which we live

as a new trend in aesthetics appearing concurrently in the west and the east in the last ten years the aesthetics of everyday life points to a growing diversification among existing methodologies for pursuing aesthetics alongside the shift from art based aesthetics the cultural diversity manifest in global aesthetics offers common ground for the collaborative efforts of aesthetics in both the west and the east given the rapidly growing interest and its potential for attracting new audiences extending beyond the more narrowly focused traditions of twentieth century analytic and environmental aesthetics it stands to command its own share of attention in the future of aesthetic studies the aesthetics of everyday life has become a stream of thought with a global ambition this interest has led to numerous systematic and in depth works on this topic some of which were conducted by the authors represented in this volume a salient feature of this book is that it not only represents the recent developments of the aesthetics of everyday life in the west but also highlights the interaction between scholars in the west and the east on this topic thus the project is a contribution toward mutual progress in the collaboration between western and eastern aesthetics what distinguishes this book from other anthologies and monographs on this topic is that it reconstructs the aesthetics of everyday life through cultural dialogue between the west and the east with a view to building a new form of aesthetics of everyday life as seen from a global perspective at present the aesthetics of everyday life as a newly emergent approach to aesthetics may encounter skepticism among aestheticians accustomed to the rigors of analytic philosophers who prefer to discuss aesthetics at the level of abstract concepts and argument and who tolerate the particulars of experience mainly as illustrations but there is no reason to abandon the pursuit of the aesthetics of everyday life in the face of such objections on the contrary there are many benefits to gain in bringing aesthetics to bear on a wider sphere of human life made possible through efforts to show the relevance of aesthetics to a broader range of human actions

interest in sensory atmospheres and architectural and urban ambiances has been growing for over 30 years a key figure in this field is acclaimed german philosopher gernot böhme whose influential conception of what atmospheres are and how they function has been only partially

available to the english speaking public this translation of key essays along with an original introduction charts the development of gernot böhme s philosophy of atmospheres and how it can be applied in various contexts such as scenography commodity aesthetics advertising architecture design and art the phenomenological analysis of atmospheres has proved very fruitful and its most important and successful application has been within aesthetics the material background of this success may be seen in the ubiquitous aestheticization of our lifeworld or from another perspective of the staging of everything every event and performance the theory of atmospheres becoming an aesthetic theory thus reveals the theatrical not to say manipulative character of politics commerce of the event society but taken as a positive theory of certain phenomena it offers new perspectives on architecture design and art it made the spatial and the experience of space and places a central subject and hence rehabilitated the ephemeral in the arts taking its numerous impacts in many fields together it initiated a new humanism the individual as a living person and his or her perspective are taken seriously and this fosters the ongoing democratization of culture in particular the possibility for everybody to participate in art and its works

this collection of essays is devoted to the philosophical examination of the aesthetics of videogames videogames represent one of the most significant developments in the modern popular arts and it is a topic that is attracting much attention among philosophers of art and aestheticians as a burgeoning medium of artistic expression videogames raise entirely new aesthetic concerns particularly concerning their ontology interactivity and aesthetic value the essays in this volume address a number of pressing theoretical issues related to these areas including but not limited to the nature of performance and identity in videogames their status as an interactive form of art the ethical problems raised by violence in videogames and the representation of women in videogames and the gaming community the aesthetics of videogames is an important contribution to analytic aesthetics that deals with an important and growing art form

this book explores the aesthetics of the objects and environments we encounter in daily life thomas ledly stresses the close relationship between everyday aesthetics and the aesthetics of art but places special emphasis on neglected aesthetic terms such as neat messy pretty lovely cute and pleasant the author advances a general theory of aesthetic experience that can account for our appreciation of art nature and the everyday

organizational aesthetics both as a body of theory and a method of inquiry is a rapidly expanding area of the organizational sciences the aesthetics of organization accessibly draws key contributions delineating the emerging parameters of the field it explains the significance of concepts devised by postmodern thinkers through which emerge meaning and order in organizations methodological problems associated with

investigations of the aesthetic are also highlighted so the reader can identify and understand the importance of recent ideas on vision perspective and periphery for learning in organizations through the contributions of leading international theorists organizational aesthetics is defined in greater historical and theoretical depth with a broad conceptual and practical range which academics will find invaluable

the aesthetics of design offers the first full treatment of design in the field of philosophical aesthetics challenging the discipline to broaden its scope to include the quotidian objects and experiences of our everyday lives and concerns in doing so it contributes to the growing field of everyday aesthetics

discipleship is embodied formation in the christian life is not an otherworldly exercise but one that plays out in this world interwoven with everyday sensory experience in ordinary life the aesthetics of discipleship explores this dynamic through kierkegaard s framing of aesthetic existence the sensory experience of being in the moment further developed by bonhoeffer as operating within a realm of freedom encompassing not only art but play friendship and cultural formation in addition to kierkegaard and bonhoeffer the work of iain mcgilchrist graham ward and nicholas wolterstorff is employed to offer a fresh perspective on discipleship from below everyday sensory experiences are integral not only to being human but to the practice of discipleship such that discipleship integrates aesthetic ethical and religious existence aesthetic existence unhinged from a life of faith or fueled by distorted christendom creates and sustains aestheticized pseudorealities centered on the self mature aesthetic existence however anchored in love for god plays a fundamental role in the christian life both as the incarnational celebration of being fully human and also through the preconscious formation of imaginaries by which we live

among those who have investigated the matter there is a clear consensus that theory has been neglected in landscape aesthetics there has been a vast amount of research in the field but that research has not been unified by any comprehensive theory instead the various research efforts either are atheoretical or reflect fragmented and apparently incompatible theoretical foundations in the aesthetics of landscape steven c bourassa responds to this situation by providing a comprehensive theoretical framework for research in landscape aesthetics the book commences with two philosophical chapters which contain critical reviews of the history of ideas about landscape and aesthetic experience then the author presents a tripartite paradigm which combines biological cultural and personal aspects of aesthetic experience in a unified framework he then reviews the literature on each of the three aspects of aesthetic experience finally the theory is applied to practical problems of landscape evaluation and design with particular emphasis on the question of postmodernism an essential book both for members of the design professions and academics interested in the history philosophy and practice of landscape

but in a strikingly contemporary sense wilde looks forward to paul tillich or dietrich bonhoeffer for his christ is an insistent iconoclast and systembreaker his vision an impetus for a perpetual recasting of ethical or ideological distinctions it is thus that the artist is christ s most notable imitator for in the wildean schema art is a necessarily dangerous and disruptive force willoughby gives a full account of the extraordinary range of wilde s generic and stylistic departures and demonstrates that the complexity and surprise of these structural choices accords with the author s aesthetic project in particular willoughby details wilde s shrewd mining of strains in western myth and symbolism and the rich tension between hellenic and hebraic postures that is a vital dialogic force in his essays plays and tales

this book explores the relationships between how the body appears and feels in everyday life through aesthetics the recent shift away from kantian aesthetics towards a more enacted route places at its core the realization that the world is experienced as possibilities for action and critical to this understanding is how the body s movement generates multiple pre linguistic experiences and meaning this route therefore realizes the importance of the body s role in working in conjunction with cognition in generating these experiences nevertheless this attention has predominantly focused on how the body feels through engagement rather than how it appears this might be problematic as it is essential to appreciate that the body is not naked in everyday life and therefore through dress we look to restore the balance between appearance and feel we dress our bodies to communicate to express our confidence or not identity status aspirations affiliations etc we dress according to the situation audience etc it might be to attract attention to protect or to hide the body it might be to accentuate height or religious belief or simply to shock or conform essentially it is not simply clothing that we wear that achieves this for example hair makeup jewellery handbags shoes piercings tattoos cumulatively these constitute how we dress our bodies thus the appearance as well as the feel of the body is significant if we are to appreciate an enacted approach to aesthetics

building upon her previous work on everyday aesthetics yuriko saito argues in this book that the aesthetic and ethical concerns are intimately connected in our everyday life specifically she shows how aesthetic experience embodies a care relationship with the world and how the ethical relationship with others whether humans non human creatures environments or artifacts is guided by aesthetic sensibility and manifested through aesthetic means weaving together insights gained from philosophy art design and medicine as well as artistic and cultural practices of japan she illuminates the aesthetic dimensions of various forms of care in our management of everyday life emphasis is placed on the experience of interacting with others including objects a departure from the prevailing mode of aesthetic inquiry that is oriented toward judgment making from a spectator s point of view saito shows that when everyday activities ranging from having a conversation and performing

a care act to engaging in self care and mending an object are ethically grounded and aesthetically informed and guided our experiences lead to a good life

marginal modernity traces the emergence and dissemination of a new aesthetic paradigm from the periphery to the core of european culture this aesthetics of dependency is distinct from the aesthetics of autonomy and fragmentation usually relied on and provides a different structure philosophical foundation and historical condition for modernist works

a theoretically informed investigation that relates the philosophies of aesthetics and imagination to understanding design practice in the aesthetics of imagination in design mads folkmann investigates design in both material and immaterial terms design objects folkmann argues will always be dual phenomena material and immaterial sensual and conceptual actual and possible drawing on formal theories of aesthetics and the phenomenology of imagination he seeks to answer fundamental questions about what design is and how it works that are often ignored in academic research folkmann considers three conditions in design the possible the aesthetic and the imagination imagination is a central formative power behind the creation and the life of design objects aesthetics describes the sensual conceptual and contextual codes through which design objects communicate the concept of the possible the enabling of new uses conceptions and perceptions lies behind imagination and aesthetics the possible folkmann argues is contained as a structure of meaning within the objects of design which act as part of our interface with the world taking a largely phenomenological perspective that reflects both continental and american pragmatist approaches folkmann also makes use of discourses that range from practice focused accounts of design methodology to cultural studies throughout he offers concrete examples to illustrate theoretical points folkmann s philosophically informed account shows design in all its manifestations from physical products to principles of organization to be an essential medium for the articulation and transformation of culture

in the last twenty years there has been a marked increase in artists using smells in their works at the same time that scents are being used to accompany plays films and music there is also an increase in ambient scenting in stores and hotels and leading chefs are adding unusual scents to cuisine the book explores these olfactory activities and the aesthetic and ethical issues they raise as well as answering the traditional disparagement of the sense of smell by leading intellectuals such as kant darwin and freud drawing on current science social science and humanities as well as literature

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